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DESIGN QUARTERLY

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Product Review page 2

Book Reviews page 23

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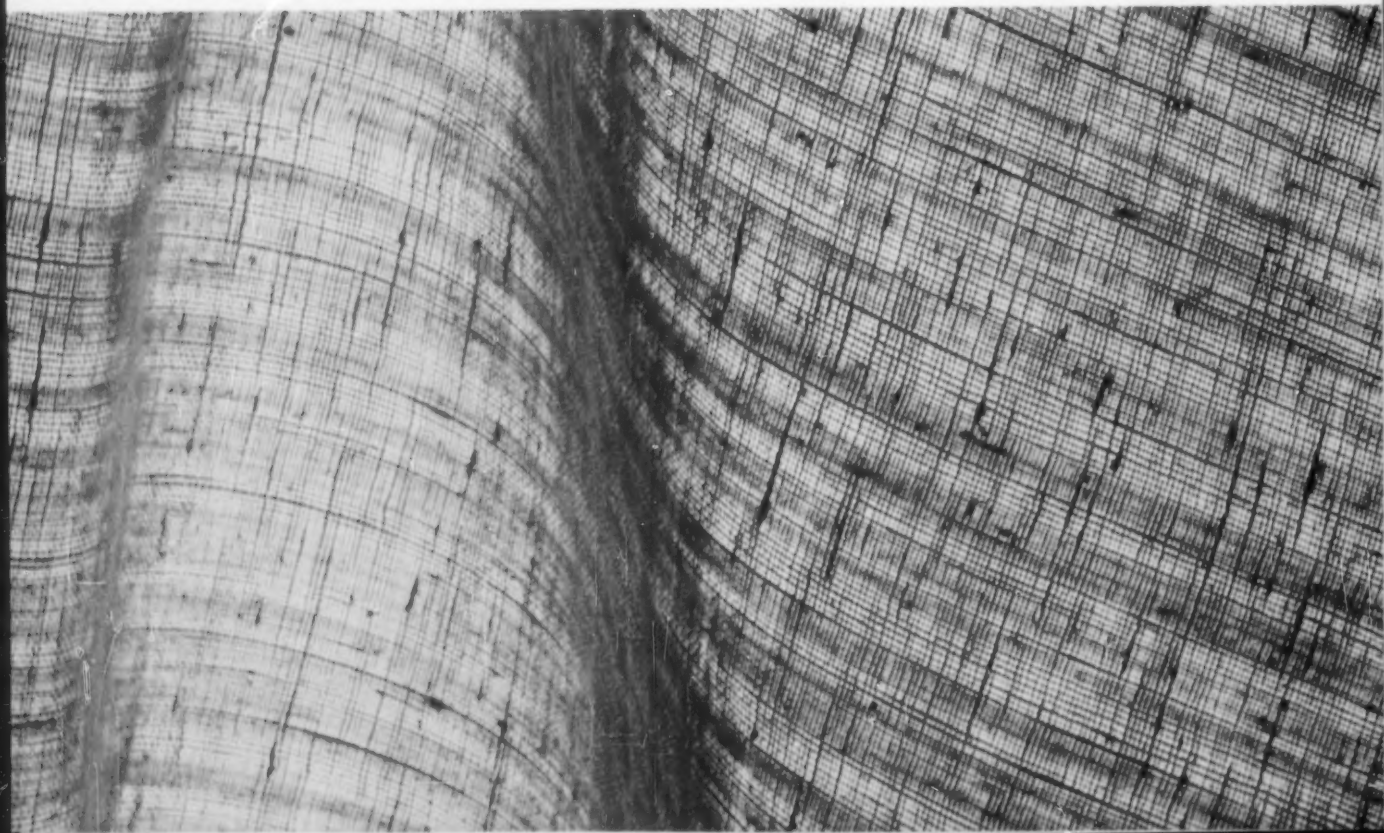
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DESIGN GALLERY WALKER ART CENTER



Product Review

Walker Art Center is one of the few places in the world where exhibits of well designed handcrafted and industrial objects are constantly on display. It has always been, and continues to be, our intention to present, both in DESIGN GALLERY and DESIGN QUARTERLY, contemporary products chosen on the basis of intelligent use of material and straightforward design. Again we present a group of available products for your review.





item: Casement cloth
description: Belgian linen. Available in nine
clear colors, 52-inch width
distributor: Knoll Associates

item: Bird shelter
description: Waterproofed terracotta, white
plastic-coated steel wire
13 inches high
designer: Malcolm Leland
distributor: Malcolm Leland Ceramics

item: Conference table and chairs
description: Custom sizes and finish
designer: William Armbruster
manufacturer: Edgewood Furniture Company





top,
item: Criss-cross base lamp table
description: Cherry and walnut top, brass base,
28x28x20
designer: Milo Baughman
manufacturer: Arch Gordon



left,
item: Lamp table
description: Wood base and top, 26x20x20
designer: Milo Baughman
manufacturer: Arch Gordon



bottom,
item: Occasional chair
description: Walnut frame, 24½x24x36
designer: Milo Baughman
manufacturer: Arch Gordon

page 5,
item: Dining chair
description: Seat and back teak, oak legs
designer: George Pedersen
distributor: International Designers Group

page 5,
item: Four-drawer chest
description: White plastic laminate top and back,
teakwood front and ends,
white porcelain drawer pulls
designer: Knoll Planning Unit
manufacturer: Knoll Associates







page 6,
item: Lounge chair
description: Oak, oil finished,
reversible foam rubber seat
designer: Erik Buck
distributor: International Designers Group

page 6,
item: Nest of tables
description: Oil-finished teak with oak legs
designer: Erlin Torvita
distributor: International Designers Group

above,
item: Desk and storage cabinet
description: Birch or maple, formica top
designer: Joe Adkinson
manufacturer: Thonet Industries

left,
item: Lounge chair
description: Teak and cane
designer: Hovmand Olsen
distributor: International Designers Group

item: Wall unit
description: Siamese teak, hand rubbed finish
designer: Peter Hvidt and O. Moigaard Nielsen
distributor: John Stuart



item: Cabinet

description: Left compartment with 4 drawers;
right compartment with tambour door and one
adjustable shelf, birch or walnut, 54 inches long

designer: Jens Risom

manufacturer: Jens Risom





top,

item: Cocktail table and lounge chair

description: Italian travertine, filled and polished 45-inch top, walnut understructure.

Tablet arm chair with insert of white micarta, scoop back and seat, loose foam rubber cushions

designer: Kip Stewart and Stewart MacDougall

manufacturer: Glenn of California



center,

item: Settee

description: Parallel bar and rivet construction, slightly curved back, wide seat. Available with teak base

designer: Florence Knoll

manufacturer: Knoll Associates

bottom,

item: Low armchair

description: Birch or walnut frame, back cushion snaps to top-rail of frame, both back and seat foam cushions are zippered for cleaning

designer: Jens Risom

manufacturer: Jens Risom



right,

item: Lounge chair

description: Solid steel red cradle and wire shell
oxydized or vinyl-coated. Removable
foam rubber pads in several standard colors

designer: Harry Bertola

manufacturer: Knoll Associates

below,

item: Lounge chair

description: Parallel bar and rivet construction,
slightly curved back, wide seat.

Available with teak base

designer: Florence Knoll

manufacturer: Knoll Associates

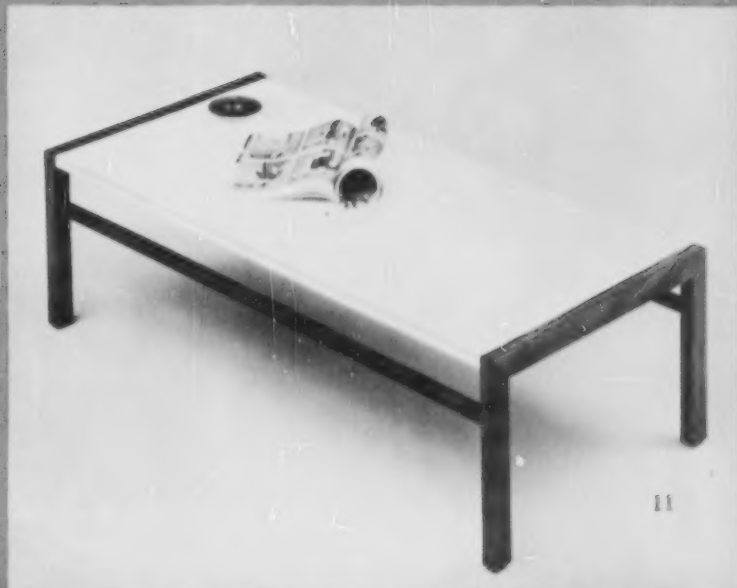
bottom right,

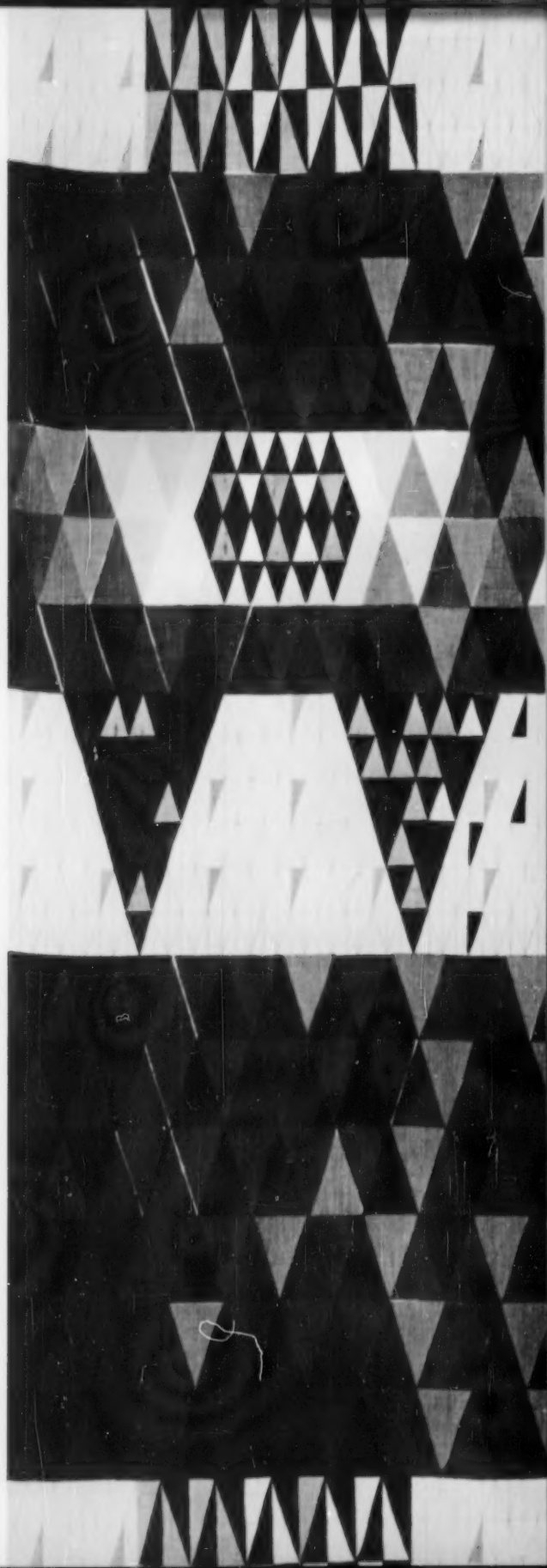
item: Cocktail table

description: White formica top, walnut legs

designer: Greta Grossman

manufacturer: Glenn of California







page 12,

item: Luggage

description: Molded fibre-glass, permanite and
stainless steel hardware
designer: Staff designed
manufacturer: American Tourister

item: Drapery fabric

description: Rot proof, mildew proof natural
fiber yarn

designer: Emily Belding

distributor: Habitat Associates

center,

item: Drapery fabric

description: Hand print on linen with a tall pattern
repeat of 69 inches -- approximately
eleven colors in each combination, spanning
the spectrum range. 52 inch width

designer: Sven Markelius

distributor: Knoll Associates

item: Outdoor chair

description: Steel spring seat

designer: Staff designed

manufacturer: Troy Sunshade

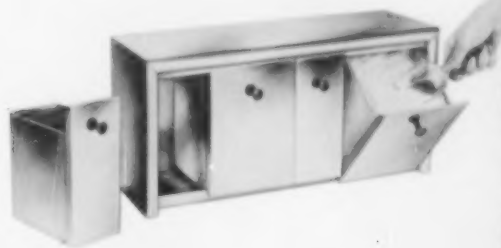


Item: Cookware
 description: Triple-layer construction with
 two outside layers of vanadium stainless steel.
 Cover housed in pan for hanging
 designer: Raymond Loewy
 manufacturer: Ekco Products

top to bottom,
item: Cook rods
description: Aluminum, 10 inches long
designer: Raymond Loewy
manufacturer: Ekco Products



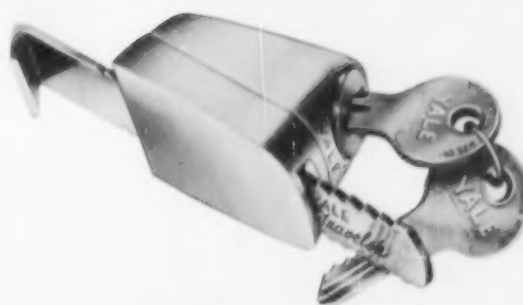
item: Binister-canister
description: Chrome, copper, or enamel with
four tilting and removable bins
designer: Don Wallace
manufacturer: Emco Porcelain Enamel



item: Food chopper
description: Heavily tinned cast-iron body and
feed screw, white enameled die-cast aluminum
base, plastic handle, snap-on polished
aluminum crank handle, rubber suction cups
designer: Staff designed
manufacturer: Landers Frary & Clark

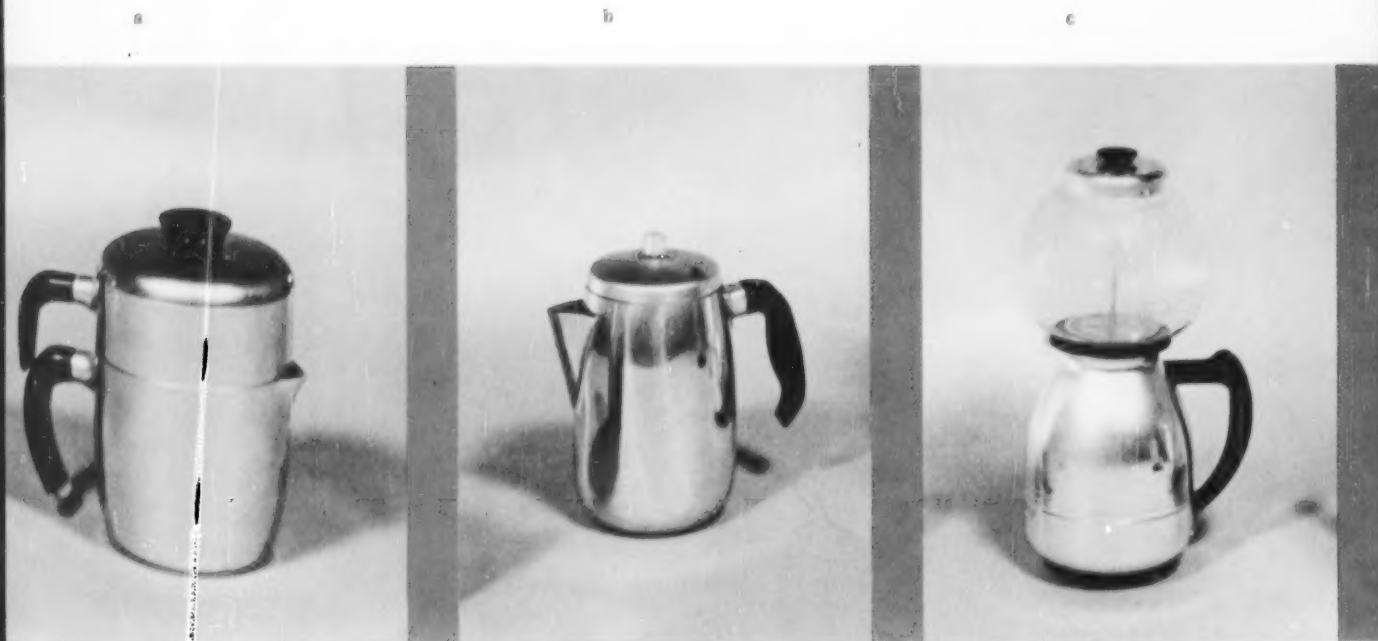


item: All-purpose transportable lock
description: Stainless steel, for travel or home use
designer: Staff designed
manufacturer: Yale & Towne



item: Electric heater
description: White or sienna brown finish
aluminum
designer: Staff designed
manufacturer: Thermador Electrical Company





item: Coffee pots
 description: Aluminum
 designer: (a) J. S. Luck (b) Ernest Orr
 (d) Erik Herlow (e) Painter Teague and Peteril
 manufacturer: (a) Aluminum Goods Ltd.
 (b) Supreme Aluminum Industries Ltd.
 (c) Tokyo Shibaura Electric Co. Ltd.
 (d) Innsk Aluminum Industri A/S
 (e) West Bend Aluminum Company

item: Mixing bowl set
 description: Unbreakable plastic, available in
 bright colors
 designer: Staff designed
 manufacturer: Plas-Tex Corporation



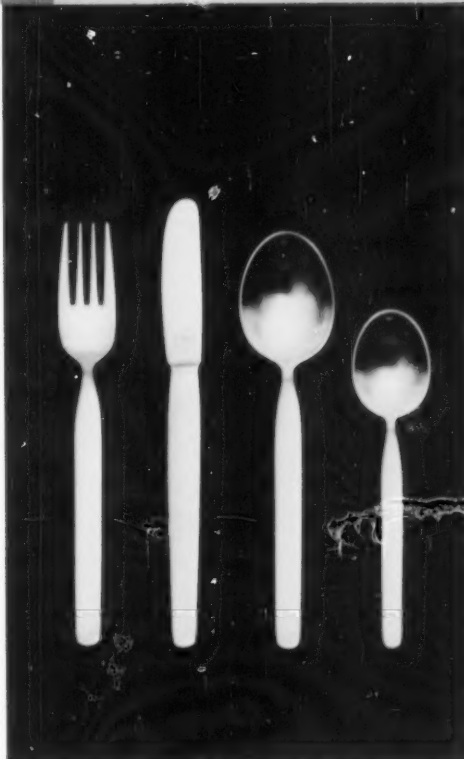
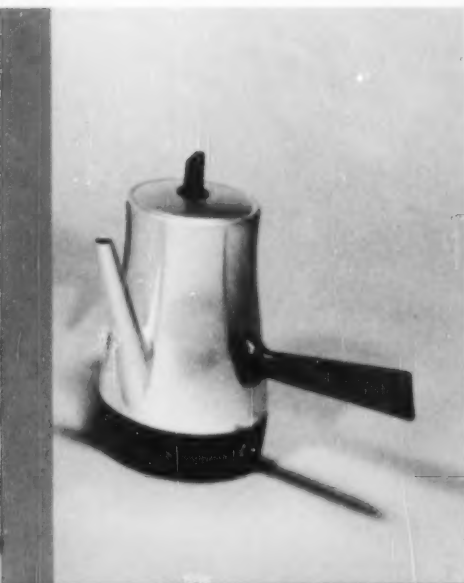
page 17, left,
 item: Place setting
 description: Stainless steel
 designer: Voss
 manufacturer: C. Hugo Pott

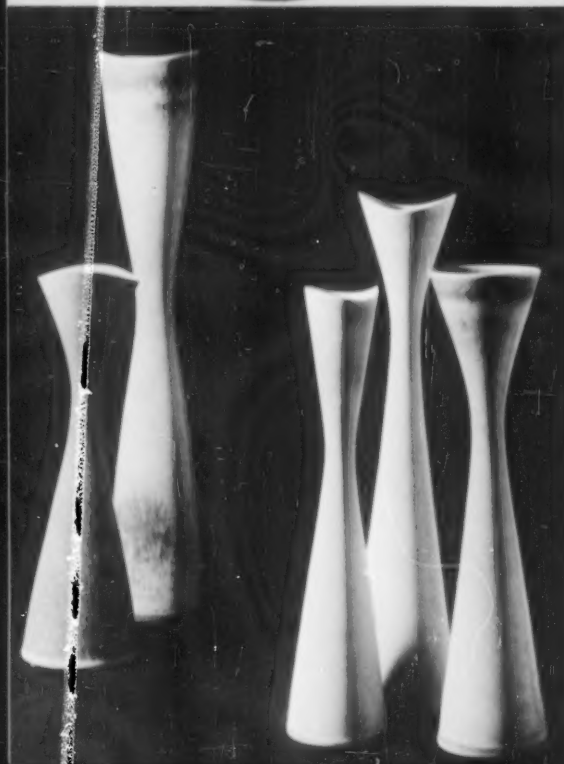
page 17, right,
 item: Place setting
 description: Stainless steel
 designer: Don Wallance
 manufacturer: C. Hugo Pott

d



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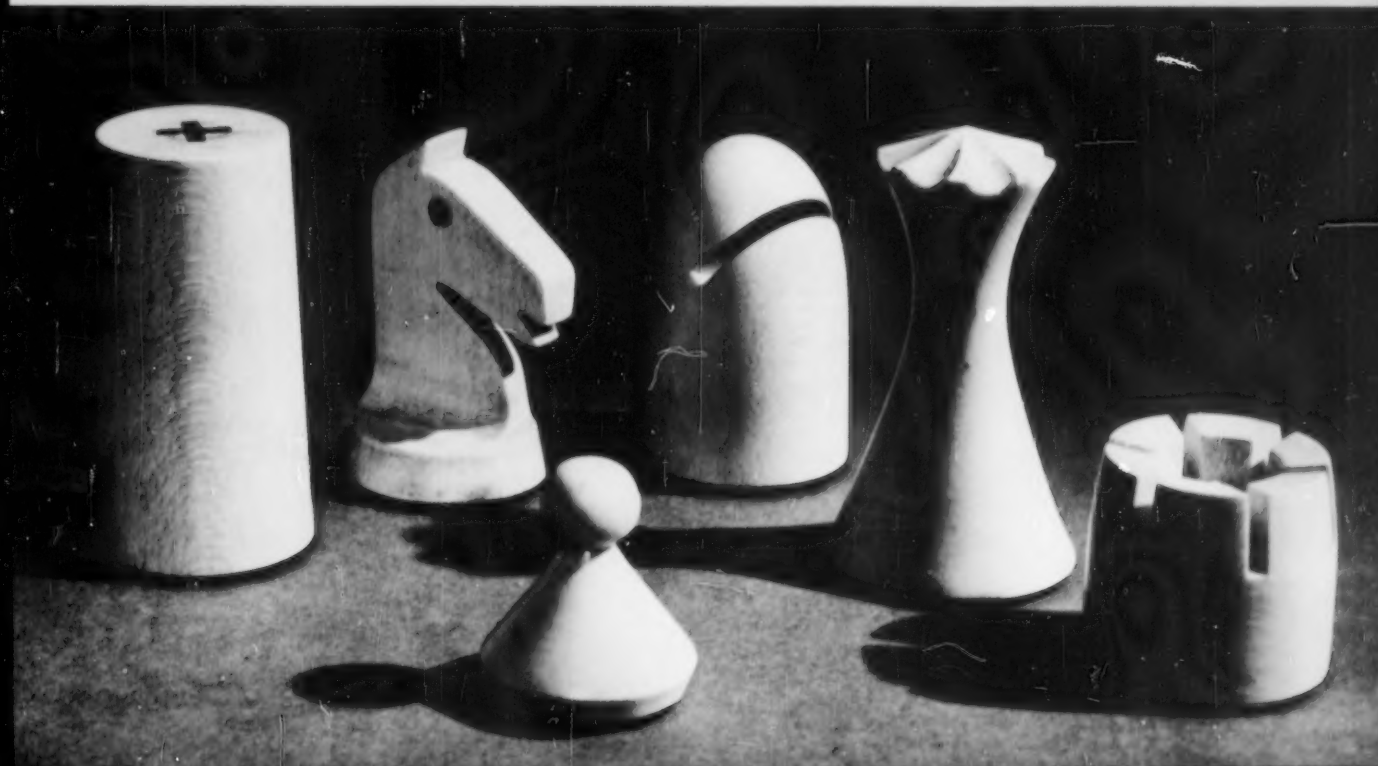


left, top,
item: Vases
description: Steel-blue crystal, 16 to 34 inches high
designer: Monica Britt
distributor: International Designers Group

left, below,
item: Vases
description: Stoneware in brown,
bone yellow and turquoise
designer: Stig Lindberg
distributor: Svenska Slöjdföreningen

right,
item: Architectural pottery
description: Unglazed hand-pressed,
high-fired terra cotta clay
designer: John Follis and Rex Goode
distributor: Architectural Pottery

right,
item: Chess set
description: Rosewood and White Holly with a
hand-rubbed natural finish, weighted, felt bases
Designer: Ernest N. Wright
Distributor: Ernest Wright



item: Activity table

description: Open front rolled steel book boxes
available in full line of colors.

Sizes 30x50, 30x72, 36x72

designer: Russel Wright

manufacturer: Shwayder Brothers

item: Schoolroom furniture

description: Steel frame with stainless steel legs,
glides pivoted on ball socket. Top plastic
laminate, solid maple or birch, or maple plywood.

designer: Russel Wright

manufacturer: Shwayder Brothers

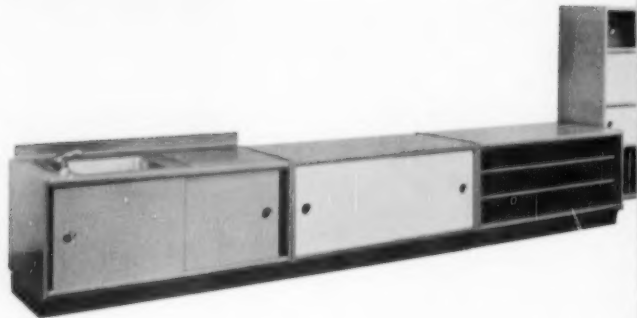
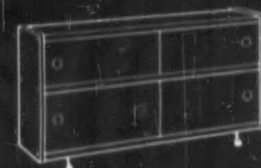
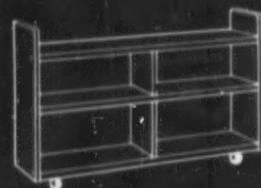
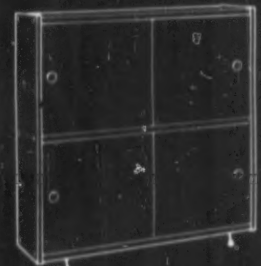
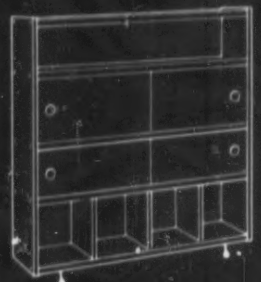
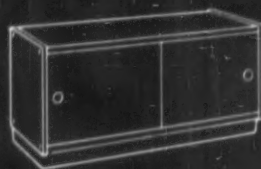
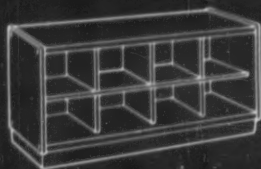
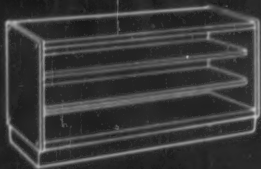
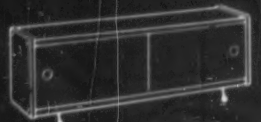




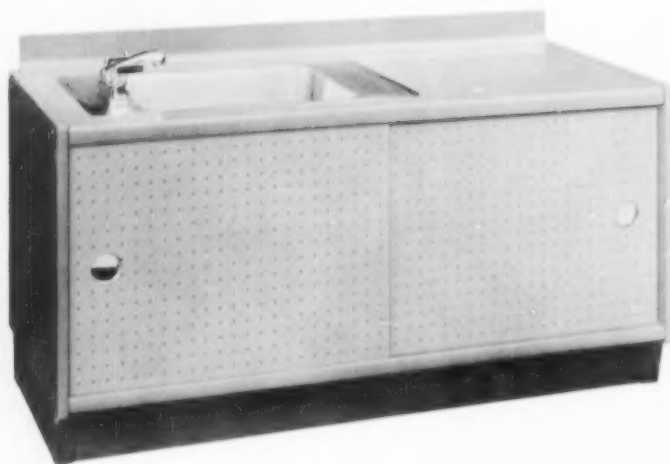
item: Chair
description: Rattan and aluminum
manufacturer: Troy Sunshade

item: Moses basket lounge
designer: Stewart MacDougall
manufacturer: Calif-Asia Rattan Company





item: Modular classroom cabinets
 description: Plywood, Plyron end panels,
 plastic moldings, honeycomb and Panelyte top
 designer: Richard Reineman
 manufacturer: Brunswick-Balke-Collender



BOOK REVIEWS

MAX BILL, by Tomás Maldonado. Spanish, English, French, and German. 148 pages, illustrated. Buenos Aires: Editorial Nueva Visión, 1955. \$7.00.

Señor Maldonado's *Max Bill* is not a monograph in the usual sense. It includes a minimum of biographical information and makes no attempt to trace Bill's development. Photographs do provide a minimal record of the artist's evolution but they are not elaborated in the text nor do they serve to illustrate ideas expounded there. What matters is the idea, not its materialization. Therefore, the reader is warned: "Let no one be surprised if, against all possible predictions, we get nearer the creative method of Bill through these notions rather than through an analysis of its instrumental aspects."

Inadvertently the author has struck the mark, for Max Bill is foremost a theoretician and publicist. A section of the bibliography entitled "Max Bill's Publications" lists 142 entries in eleven languages from 1936 to 1954. Articles by him have appeared in periodicals in Ljubljana, Brno, Buenos Aires, São Paulo and Calcutta, but not in this country, where he is best known through his multilingual books on *Corbusier* (1939), *Maillart* (1949), *Kandinsky* (1951) and, more recently, *Form* (1952).

Form, which grew out of the exhibition "Die gute Form" organized by Max Bill in Switzerland in 1949, is a tribute to the spirit of the Bauhaus. Max Bill was trained at the Bauhaus and is at present director of the Hochschule für Gestaltung at Ulm which he describes in a prospectus for the school as "a continuation of the Bauhaus." Its program, like that of its prototype at Dessau, promulgates as basic tenets of its educational philosophy the social responsibility of the designer and the efficacy of cooperative work.

Yet, Max Bill has never really been a completely orthodox disciple of the Bauhaus. His dissent began in his student

days. In his *Kandinsky* he recalls: "A little later I noticed that in spite of 'official condemnation,' people were nevertheless painting at the Bauhaus. Some students were doing nothing else—which we regarded askance. For what we wanted was social products. But below the surface a 'painting sickness' was ripening, a kind of sly nostalgia for the forbidden fruit. And I too finally began to wonder just what our masters' 'classes in free painting' actually were and whether I could get into them. Thus, I joined Kandinsky's (and Klee's) class in free painting."

Max Bill's theories of art were shaped as much by contact with these two alchemists of paint as by the rational regimen of the Bauhaus itself. Thus, for him the highest aim of art is not design but the communication of thoughts and sensations. In this rarefied realm the new form evolves which will only subsequently be adapted by the designer of useful objects. Form in design is not the inevitable "product of the combination of predetermined factors"—technical, practical, material, economic, social—but is ordained "in the last resort by the intervention of an indispensable agency, the purely human one." Consequently, the ultimate validity of form is neither integrity of material nor fulfillment of function but absolute beauty.

How is absolute beauty to be achieved? Through *concrete art* which is the fusion of mathematics and non-objective art. Cubism, we are advised, was inadequate because it failed to transcend the superficial reality of mundane experience or to rise above formalism, while the work of Kandinsky and Mondrian, the pioneers of the new truth, was circumscribed by subjectivism. It is alleged that *concrete art* with its objective, mathematical method is able to express thought and idea more directly and succinctly than any other medium, including the verbal.

Should the inquiring reader ask what thought, the answer, to quote from Bill, is "the fundamental idea of cosmic

structure." Should he further ask how mathematical, the answer must necessarily be phrased equivocally. He must reconcile a doctrinaire drawing dated 1937 and entitled "Construction on the Formula $a^2 + b^2 = c^2$ " with a statement of 1949 to the effect that "mathematical thinking in contemporary art is not mathematics in itself, and hardly makes use of what is known as exact mathematics."

Nor is a clearer exposition to be found in Señor Maldonado's introduction which is dotted with such picturesque solecisms as: "Imprecision-precision because in works of art of this type the purpose is constructive, even when certain external resources be diffuse and not very strict." (sic!) Such mumbo jumbo cannot be attributed wholly to the translator.

The chief value of the book lies in its presentation in English of two articles by Max Bill, "The Mathematical Approach to Contemporary Art," which first appeared in *Werk* in 1949, and "A Monument," which is an explanation and a justification of Bill's project for the "Unknown Prisoner." Also commendable are the extensive lists of publications and exhibitions. While the plates vary in readability from poor to moderately good, the make-up, though modeled closely on Max Bill's own exemplary books, is consistently crude. It is at once a tribute and a burlesque of Max Bill, the total artist.

Melvin Waldfoegel

DOCTORS' OFFICES & CLINICS (Medical & Dental), by Paul Hayden Kirk and Eugene D. Sternberg. 218 pages. New York: Reinhold Publishing Corp., 1955. \$12.00

The small clinic building emerges as a distinct architectural phenomenon in this latest addition to the Progressive Architecture Library of specialized building types. The authors, Paul Hayden Kirk, well known Seattle architect, and Eugene D. Sternberg, British architect and planner now practicing in this country, have assembled a repre-

sentative collection of well designed offices and clinics covering a wide range of building problems.

Group practice, with varying degrees of organization, has increased substantially in the last few decades, developing impetus after World War II, and is now an accepted institution. For the patient faced with the complex structure of medical practice, roughly covering nineteen specialties and twenty-five sub-specialties, a center for comprehensive medical treatment offers obvious attractions. Advantages for the doctors, too, are many in economy of construction, scope of services that can be offered, stimulus for and ease of consultation, and availability of equipment necessary for diagnosis and treatment.

The role of the architect has become extremely important in providing a suitable framework for these diverse services and judging by the handsome illustrations, imaginative solutions have been found. The majority of the designs are far removed from the early tendency toward a sterile, institutional character or the pseudo-residential extreme and have developed an appropriate architectural idiom. Some of the solutions for the smaller clinics are less successful architecturally, with a tendency toward over-design and subsequent distortion of scale.

The best examples, among which Paul Kirk's are most distinguished, go beyond the solution of economic and functional needs and offer that visual interest and sympathetic physical environment which can do much to reassure the patient and help the doctor establish rapport with him. With the emphasis in practice on preventive medicine, the clinic building becomes a visible symbol of health and may aid in restoring the humane qualities of a more personal type of medicine.

Whether a doctor or dentist is considering an individual, cooperative, or group office and clinic building, he will find much sound advice, ranging from financing to design and selection of finishes. Architects and related professionals will also value the broad picture it presents and the detailed data of construction.

Anna C. Bliss

ADDRESSES

manufacturers and distributors of products illustrated

| | |
|-------------------------------------|--|
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| Architectural Pottery | Box 24664, Village Station, Los Angeles 24, California |
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| Calif-Asia Rattan Company | 6818 Avalon Boulevard, Los Angeles 3, California |
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| The Plas-Tex Corporation | 2525 Military Avenue, Los Angeles 64, California |
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